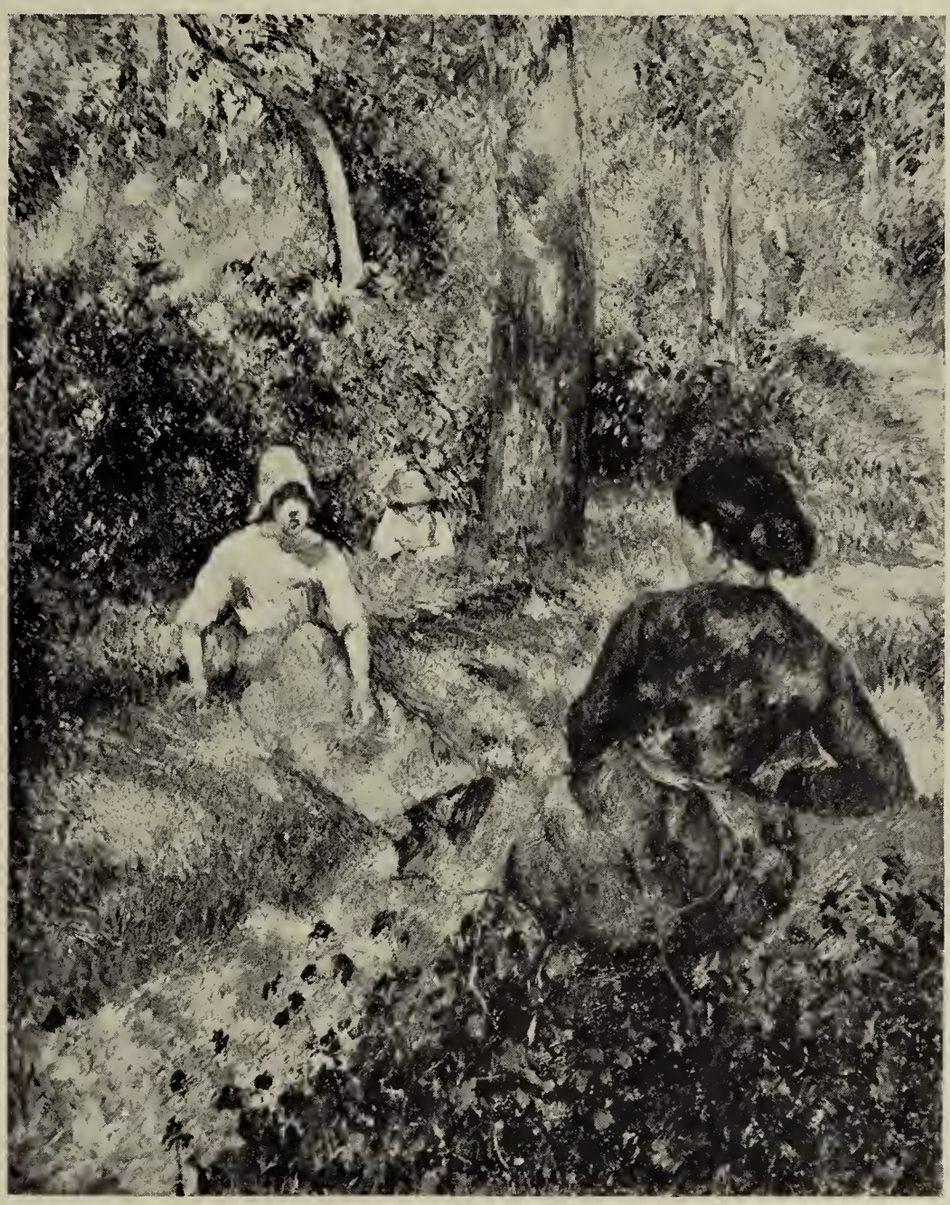
MUSEUM NEWS

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

NUMBER 72 TOLEDO, OHIO SEPTEMBER, 1935



PEASANTS RESTING CAMILLE PISSARRO

GIFT OF EDWARD DRUMMOND LIBBEY

MUSEUM NEWS

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EDITOR: BLAKE-MORE GODWIN, M. A., DIRECTOR, THE TOLEDO MUSEUM OF ART

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Art is that science whose laws applied to all things made by man make them most pleasing to the senses. *George W. Stevens.*

EDITORIAL

"THE arrow that flies the swiftest is the one perfectly made." So said George W. Stevens some years ago to a young lady who recently reported the saying to us.

Mr. Stevens had an abiding faith in the utility of beauty which is firmly woven into the fabric of this institution's policies.

He knew, and we learned from him, that the eternal principles which make for beauty in the great masterpieces of all time could be applied to the enrichment of even the most lowly life.

To that end is shaped all of our educational work, be it lectures on art history, music, or classes in design.

The contemplation of great paintings, sculpture, prints, brings joy into our lives, and even the recollection of such experiences brightens many a dull day.

But perhaps even more important, from the output of great minds we may learn scales of values, harmonies of form, symphonies of color which we may apply to our own lives and surroundings.

The Museum, in the classes and courses in art and music which it is offering for the coming season, provides an opportunity to gain invaluable knowledge and understanding and to make manifold applications thereof. All are free to those who have the desire to take advantage of them.

A FINE PISSARRO ACQUIRED

FOREMOST among the secondary masters of Impressionism stands Camille Pissarro. With Monet he was early an exponent of the newly discovered theories of broken color. Yet with all his devotion to new principles he was not carried away by their more transitory and fantastic applications, but remains a sane thinker and a sound painter.

He is worthy of a greater reputation than is his today, for he was a pioneer in a field which has since been cultivated by many others. His color, which by its brilliance almost offended our eyes as recently as twenty-five years ago, has paled in comparison with the ever higher and higher keyed works of later painters. Throughout his life he was a student searching for newer and better ways of expression. The mass of his work may on that account give the impression of electicism; but his masterpieces taken alone reveal an ability approaching if not achieving relative genius.

Pissarro was born at St. Thomas in the Danish Antilles in 1830. He was thus, by less than two years, the eldest of the Impressionists. While being educated in France he received instruction in drawing and after his return to St. Thomas he continued its practice. At one time he accompanied a Danish painter to Caracas, and in 1855 he returned to France to devote himself to art.

He was at first drawn toward Corot, who even then had found but little appreciation. The elder artist advised him to keep close to nature, and thus he found confirmed the practice he had begun at St. Thomas, where at the behest of his Parisian drawing teacher he had drawn cocoa trees from nature. He also admired Millet, and as his earliest landscapes were in the manner of Corot, so his first figures were so akin to those of the peasant of Gruchy that he was alternately accused of being his imitator and hailed as his successor. As the latter he had achieved some success—and then came the Impressionists, and Pissarro saw a new and great light.

In 1859 the Salon had accepted a landscape which he had submitted, but his offerings were rejected in 1861 and 1863, and hence, in the latter year he had exhibited at the Salon des Refuses in the illustrious company of Manet, Vollon, Legros, Harpignies, Cazin, Jongkind, Fantin-Latour, and Whistler. His landscapes were accepted at the Salons of the following three years.

In 1866 he joined the group that gathered with Manet at the Cafe Guerbois, and there he met Monet. This was but a few years after the former had first astounded, incensed, and enraged the

world of art by, as Ruskin said later of Whistler, "flinging a pot of paint in the face of the public." But in this brief time a few brave spirits had espoused the cause and there had been set in motion those forces which were to materially alter the course of art.

Pissarro had taken up his residence in the suburbs of Paris in 1868, and during the Franco-Prussian war he was in London with Monet. There he made an acquaintance with the pictures of Turner, whose brilliance exercised a great influence upon his work. When he returned to France, he lived at Pontoise, and when Cezanne came to Auvers, which was quite near, the two painted together a great deal, and each profited from the practices of the other. Fairly late in life he was intrigued by the pointillist pictures of Seurat, and adopted that technique of minute touches of color to good purpose in a considerable number of paintings.

In 1896, when out-of-door light became too strong for his aging eyes he gave up painting in the country, and thereafter date most interesting views of Paris, Rouen and other cities painted from windows where his eyes were protected, and the light of the sun still enlivened his subject. His death occurred in 1903.

A work by Pissarro has now taken its place with the other Impressionist masterpieces in the Toledo Museum. It is titled Peasants Resting, and was acquired as the gift of Edward Drummond Libbey.[1] In it vibrant light suggested by Monet is added to the firm drawing and modelling derived from Millet. And yet it is imitation of neither. Two figures rest beside a path in the foreground of a sunny wooded landscape. The shimmer of the sunlight flecking the ground, the tree trunk, the back of the near figure with shadows of the foliage above, gives to the canvas a brilliant radiance. Patently Pissarro has learned much from his predecessors and his contemporaries. But he has also used the knowledge which he has gained to his own ends. The simplicity of the composition and the strength of the figures may be reminiscent of Millet; the play of light, the enveloping atmosphere, may recall any one of the other Impressionists; yet there is evident the individuality of the artist which marks the work as his and his alone. It could not be mistaken as that of another.

The canvas responds as readily to the changing light of the gallery as the scene itself would to the growing and diminishing strength of the light of the sun. Although done for the most part in cool colors, the painting radiates the heat as well as the light of a fine summer day and suggests at the same time the refreshing coolness of the shade of the trees.

This picture was painted in 1881, toward the close of the decade during which he lived in Pontoise, and when he and Cezanne had been working together. While Pissarro, as indicated above, was influenced by other artists, in turn others including Cezanne, Gauguin, Seurat, and Toulouse-Lautrec, profited from their contacts with him. The beauty of his work also had much to do with the eventual popularization of the Impressionists in general.

While he cannot be placed among the foremost painters of the last century, or even of his own school, he is none the less a most charming and delightful artist, whose work was always sound and conscientious and whose absence from the scene would have rendered the world's store of beauty infinitely the less.

[1] Illustrated, American Art News (Cover), February 23, 1935.

STEVENS SCHOLARSHIP AWARDED

THE George W. Stevens scholarship has been awarded to Mary Dean, daughter of the late J. Ernest and Grace Rhoades Dean, for the study of industrial design in Sweden during the year 1935-36. In addition to her training in the Toledo Museum School of Design, Miss Dean is a graduate of Hiram College, has had one year of graduate study in the School of Fine Arts of Ohio State University, and last year studied industrial art at the School of Design for Women at Philadelphia. The Stevens scholarship was awarded to Miss Dean on the basis of her splendid academic record at these other institutions as well as in our own school, on her personality, and her very definite and logical plan for her further education and embarkation upon a professional career.

The Frank Alvah Parsons memorial scholarship which has been allocated to the Museum for a number of years by the New York School of Fine and Applied Art has been granted to Charles Sawyer for a year's study in that institution. Mr. Sawyer has completed most creditably the work offered by our School, having commenced his art study in our Saturday children's classes, and hence represents Museum School training in its entirety.

The scholarship granted to Felice Kozak, an assistant in the Museum and graduate of Toledo University with high honors in History and Appreciation of Art, by the Kosciusko Foundation last year for study at the University of Krakow, Poland, has been renewed for a second year. Miss Kozak is pursuing studies leading to the degree of Master of Arts.

THE FIRST FRENCH ENGRAVER

AMONG the early engravings on copper in the Museum's collection is one example of the work of Jean Duvet, the greatest French engraver of his time—and perhaps the first to print from copper plates in France. He was born in 1485 at Langres and died about 1561. Little else is known about him except that he had worked as a goldsmith. His works are not generally well-known, as few examples exist outside of the great European museums. The Toledo Museum's engraving is, therefore, one to be highly prized, not only because of its rarity, but for the unusually fine quality of the print itself. Our print was the one work of Duvet chosen to represent him in the Chicago Art Institute's Century of Progress Print Exhibition in 1933.

The subject of the engraving is The Angel in the Sun, from the Apocalypse series of twenty-four plates. Probably engraved between 1545 and 1555, it was published at Lyons in 1561. The print illustrates Chapter 19, Verses 17 and 18, of the Revelations of St. John, the last book in the New Testament:

> "17. And I saw an angel standing in the sun; and he cried with a loud voice, saying to all the fowls that fly in the midst of heaven, Come and gather yourselves together unto the supper of the great God;
>
> "18. That ye may eat of the flesh of kings and the flesh of captains, and the flesh of mighty men, and the flesh of horses and of them that set on them, and the flesh of all men, both free and bond, both small and great."

W. M. Ivins, Jr., in Prints and Books, says of Revelations: "In few other books, possibly in no other book in English, is there to be found a more magnificent orchestration of multiple sounds and emotions, and sweeping, irresistible movement. Men and devils and kings and armies swarm and trample . . . "

All of this movement and confusion Duvet has concentrated in the engraving, The Angel in the Sun, sometimes called The Birds of the Apocalypse. Horses, men and birds fill the lower part of the picture, in the arched top of which stands the figure of the angel against a double circle representing the sun. The engraving is signed "Johannes Duvet fac" on one of the banners at the upper left of the print.

Duvet has been criticised for his lack of ability in drawing and for his over-crowded composition. True, the quality of his line leaves much to be desired in skill and purity—he often doubled his strokes to add to their depth and showed other crudities of tech-

THE ANGEL IN THE SUN DUVET

nique--but as an interpreter of his chosen subjects, especially in his masterpiece, the Apocalypse illustrations, he accomplished his task of portraying vividly for us the turmoil suggested by the writings.

That he approached this work with a deep sense of its responsibilities may be inferred from the engraving heading the series, called Duvet Studying the Apocalypse. The artist is shown seated at a table with books opened before him and surrounded by objects suggestive of the pictures to follow.

The art of engraving was slow to develop in France, as compared to its early proficiency in Germany, Italy and Holland. It was natural for the French engravers of the sixteenth century to turn to earlier artists for inspiration. There is traceable in Duvet's choice of subjects as well as his manner of presentation some influence of the Italian engravers, in particular Mantegna and Marcantonio, and at times even of Dürer.

The engravings of Duvet may not attract at first or even second viewing, but careful study and some knowledge of the background which produced them will add much to their enjoyment. The Angel in the Sun was acquired by the Museum in 1931 and is on exhibition in Gallery 9. It was at one time in the collection of A.P.F. Robert-Dumesnil, Paris, a famous print connoisseur and the author of Peintre-Gravure Francais.

A NEW SETTING FOR THE STEVENS COLLECTION

THE George W. Stevens Gallery of Books and Manuscripts has been reinstalled. It was moved from Gallery 8 to the slightly larger Gallery 7 during the summer. The latter has been furnished with walnut bookcases which are in keeping with the most recent furnishings of other galleries in the Museum. They are so constructed that practically all of the material in the collection can be shown on the wall surfaces, and thus be in easy view of visitor or student.

The new installation is a great improvement over the former one, a combination of wall and table cases. In it many of the most precious and important items had to be kept in the table cases, where they made no impression on the casual visitor, and were inconvenient for the use of students in groups, as but a very few could see any particular object at one time.

In the new arrangement every object is instantly visible upon the most cursory glance. The new gallery is also much more suited to our method of mass instruction, and each individual object has a far more dignified and adequate setting than has been its lot heretofore.

Some of the notable items in the gallery are the Papyrus Libbey, an Egyptian marriage contract in hieratic script, the Nebuchadnezzar cylinder, two pages from the Gutenberg Bible, the Nuremberg Chronicle, a book from the first press in the New World, a Shakespeare Second Folio, Poor Richard's Almanac and other examples of printing by Benjamin Franklin, and a group of books from the libraries of famous historical personages, bound for them and bearing their coats-of-arms.

NORA BRADY — GEORGE LUKS

AN AMERICAN PAINTING

IN FURTHERANCE of its policy of improving the collection of paintings by American artists the Toledo Museum has acquired a splendid work by George Luks.

Luks was a vivid figure on the artistic stage of the first third of this century. Born in 1867, he grew up at the time when Düsseldorf art training was the mode, and he followed his instruction there by study in Paris and London. His personality was strong enough to survive the formulas of the academies and to become one of the most brilliant in American art. At the beginning of the century he

was painting in a highly individual manner, choosing earthy and homely subjects, and rendering them beautiful and powerful by his mastery of technique.

He had served as a war correspondent in Cuba and as a cartoonist for metropolitan dailies, and he could never find sympathy for the misunderstood and unappreciated artist. He said, "I have utterly no patience with the fellows whose 'style is ruined' if they must make drawings for newspapers or advertisements, whose 'art is prostituted' if they must use it to get daily bread. Any style that can be hurt, any art that can be smirched by such experiences is not worth keeping clean. Making commercial drawings, and especially doing newspaper work, gives an artist unlimited experience, teaches him life, brings him out. * * * Let the artist go out and earn a decent living. If not by his art, then by his intelligence or by his muscle."

Although painting in a manner far from the accepted style, Luks early received much recognition. His works were accepted—not always, it is true—in the principal exhibitions, and he received numerous honors and awards. His paintings were frequently shown in our own annual exhibitions, and he is represented in many museums. He died in 1933.

His canvas entitled Nora Brady, now in our collection, belongs to his notable series of old women. Clad in rusty black dress, white apron and cap, she sits, hands folded upon her lap. The eyes, deep set in a face modelled by age and care, retain their piercing glance. Even the hands are indicative of the weariness of an over-worked body. Among painters, Franz Hals is said to be Luks' antecedent, and in the Nora Brady his analogies to the earlier artist are clearly evident—but they are analogies only, for Luks was an artist of strength sufficient to stand wholly on his own merits.

THE MUSEUM CONCERT COURSE

SUBSCRIPTIONS to this season's concert course are far in advance of those in hand at the same time last year. It is therefore anticipated that there will soon be no large selection of seats available. Announcements of the course were sent members of the Museum late last spring. Duplicates may be had by those who have lost or mislaid them.

The Museum is planning to hold the usual complimentary concert for members in December, and will also present in February a performance of the Ballet Russe featuring ballets not previously given in Toledo. This, as in previous years, is not a part of the concert course.

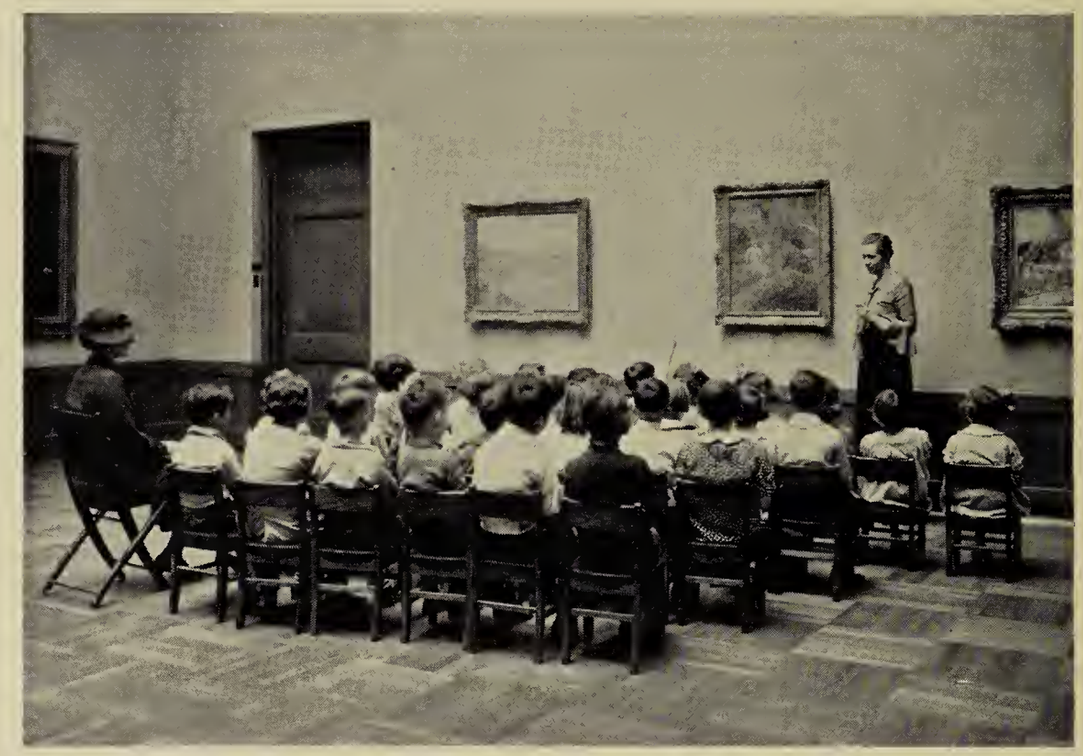
SCHEDULE OF EDUCATIONAL ACTIVITIES

Hereunder are listed the dates and subjects of the lectures in some of the Museum courses. A catalog, containing a description of these and all other courses offered by the Museum and its School of Design, may be had upon request.

ART APPRECIATION

Monday Afternoons at 4:00 o'clock

Sept.	16	International Exhibition of Water Colors
Sept.	23	The Laws that Govern Art
Sept.	30	Harmony through Repetition—Pattern
Oct.	7	The Use of Repetition in the Early Arts
Oct.	14	Harmony in Books and Manuscripts
Oct.	21	Color and its Characteristics
Oct.	28	Color Harmony in Selected Museum Objects
Nov.	4	The Exhibition of French and Flemish Primitives
Nov.	11	The Exhibition of French and Flemish Primitives
Nov.	18	The Exhibition of French and Flemish Primitives
Nov.	25	The Exhibition of French and Flemish Primitives
Dec.	2	The Order of Sequence—Study of the Exhibition
Dec.	9	Further Observation of the Exhibition for Sequence
Dec.	16	Repetition and Sequence—Sculpture by Paul Manship
Jan.	6	Progressive Sequence in Works by Old Masters
Jan.	13	The Exhibition of Japanese Prints—Studies in Design
Jan.	20	The Exhibition of Japanese Prints—Studies in Design
Jan.	27	Daily Experiences with Orders of Art
Feb.	3	The Order of Rhythm
Feb.	10	Study of Rhythm—The Mediaeval Cloister
Feb.	17	Rhythmical Order in Classic Art
Feb.	24	The International Exhibition of Etching and Engraving
Mar.	2	Rhythm of Color
Mar.	9	The Gothic Tapestry—A Study in Rhythm
Mar.	16	The Foreign Section of the Carnegie International
Mar.	23	The Foreign Section of the Carnegie International
Mar.	30	The Foreign Section of the Carnegie International
Apr.	6	The Foreign Section of the Carnegie International
Apr.	13	The Foreign Section of the Carnegie International
Apr.	20	Museum Objects Selected for Balance
Apr.	27	The Balance of Weights and Measures
May	4	Balance in Modern Sculpture in the Museum
May	11	Late Gothic Window—An Example of Color Balance
May	18	Balanced Rhythms—The Holy Family by Rubens
May	25	Some Museum Paintings—Choice Expressions of Art Qualities



A TALK ON IMPRESSIONIST PAINTINGS TO A PRIMARY CLASS

ART CENTERS OF EUROPE

Thursday Evenings at 8:30 o'clock

Oct.	24	Hills Towns of Italy	William A. Gosline, Jr.
Oct.	31	Florence and Some Other North Italian Towns	William A. Gosline, Jr.
Nov.	7	The Art and Culture of Korea	J. Arthur MacLean
Nov.	14	Travelling in Manchoukuo Today	J. Arthur MacLean
Nov.	21	Peiping, the Old Capital of China	J. Arthur MacLean
Dec.	5	The High Spots of Northern Spain	Blake-More Godwin
Jan.	16	Toledo, a National Monument of Spain	Blake-More Godwin
Jan.	23	Santiago de Compostela and Orense	Molly Ohl Godwin
Jan.	30	Santo Domingo de Silos	Molly Ohl Godwin
Feb.	6	Tarragona, Ripoll and Gerona	Molly Ohl Godwin
Feb.	13	Barcelona and Vich	Molly Ohl Godwin
Feb.	20	Mediaeval Chartres	William A. Gosline, Jr.
Feb.	27	In Search of El Greco	Molly Ohl Godwin
Mar.	5	Spanish Paintings in the Prado	Blake-More Godwin
Mar.	12	Foreign Paintings in the Prado	Blake-More Godwin
Mar.	19	Across Southern France to Carcassonne	Elisabeth Jane Merrill
Mar.	26	Cathedral Towns of Eastern England	Elisabeth Jane Merrill
April	2	Shanghai, the Buffer City	J. Arthur MacLean
April	9	The New Capital, Nanking	J. Arthur MacLean

ADULT CLASSES IN MUSIC APPRECIATION

Tuesdays at 10:30 A.M. and at 8:30 P.M.

IN PLANNING the series of classes in the appreciation of music, the needs of the non-professional music lover have been borne in mind particularly. This year a study will be made of fundamentals,—notation, rhythm and rhythmic patterns, melody and melody patterns, and harmonic structure. Illustrations will be drawn from the work of both the earlier and later masters of instrumental forms. The year's study will include certain masterpieces with which everyone seriously interested in music should be familiar. An attempt will be made to correlate this study with the finest music heard over the radio and in the concert hall. In this the course cannot, of course, be comprehensive, but important types and styles will be thoroughly studied with a view to class members developing increasingly the ability and desire to form independent judgment based upon sound knowledge in musical matters.

The only requirement for this course is that notebooks shall be kept. The instructor will conduct it with this in mind. Each class will be complete in itself but the course will be more interesting if taken as a series.

ART HISTORY—CONTEMPORARY ART

Thursday Evenings at 7:00 o'clock

Sept.	19	Classic Quality in Art
Sept.	26	The Older Schools of Color
Oct.	3	The Return to the Classic Ideal
Oct.	10	Leaders in the Romantic Movement
Oct.	17	Builders on Tradition
Oct.	24	Great Independents of the Nineteenth Century
Oct.	31	Nineteenth Century Interest in Landscape
Nov.	7	Impressionism, the Rendering of Color in Light
Nov.	14	Painting in America
Nov.	21	The Importance of Renoir
Dec.	5	Georges Seurat, Classic Impressionist
Dec.	12	The Once Unrecognized Vincent Van Gogh
Dec.	19	The Exotic Artist, Paul Gauguin
Jan.	2	Paul Cezanne and the Reaction
Jan.	9	Some Other Pioneers in the Modern Movement
Jan.	16	Picasso and Cubism
Jan.	23	The Fauves or Wild Beasts of Art
Jan.	30	Northern Expressionism

Feb.	6	Debate—Classicism versus Romanticism in Art
Feb.	13	Futurism of the South
Feb.	20	Keeping Up with Dada
Feb.	27	Surrealism—The Rendering of the Inner Vision
Mar.	5	Contemporary Painting in America
Mar.	12	Some Leaders in Portraying America
Mar.	19	Mexican Artists of Influence Today
Mar.	26	The Evolution in Sculpture
Apr.	2	Some Representative Modern Sculptors
Apr.	9	Classicism in Contemporary Sculpture
Apr.	16	Sculpture in America
Apr.	23	The Place of Great Britain in Contemporary Art
Apr.	30	Architectural Backgrounds
May	7	The American Sky-scraper
May	14	Classicism in Contemporary Architecture
May	21	The International Style in America
May	28	Forum—Modern Art, Expression of the Twentieth Century

THE ARTS OF THE ORIENT—INDIA

Friday Afternoons at 4:00 o'clock

Sept.	20	Introduction to the Arts of India
Sept.	27	The Oldest Known Art of India
Oct.	4	Evidences of the Greatness of Ancient India
Oct.	11	Hinduism—Its Influence on Indian Art
Oct.	18	Buddhism—Its Influence on Indian Art
Oct.	25	Magnificent Topes—Important Architectural Reliquaries
Nov.	1	Cave Architecture—The Early Cathedrals of India
Nov.	8	Gandhara—A Greek Influence in India
Nov.	15	Ajanta—The Greatest Murals of the Orient
Nov.	22	The Peak of Indian Art
Dec.	6	Kailasa—A Monolithic Mountain-cut Temple
Dec.	13	The Sculpture and the Architectural Ornament of India
Dec.	20	Mamallapuram—Monolithic Architecture from Boulders
Jan.	3	Review
Jan.	10	Special Interpretation
Jan.	30	The Temple of the Juggernaut
Feb.	7	The Temple of the Sun
Feb.	14	Indian Architecture at the Time of the Moghuls
Feb.	21	Indian Painting at the Time of the Moghuls
Feb.	28	Indian Jewelry at its Best
Mar.	6	The Best Period of Indian Metalwork
Mar.	13	Indian Ivory at its Best
Mar.	20	Indian Textiles

Mar.	27	Garden Art in Mediaeval India
Apr.	3	Mount Abu—Architectural Ornament like Ivory Carvings
Apr.	17	Fine Architecture of a Deserted Imperial City
Apr.	24	The Famous Taj Mahal
May	1	Art Influences from the Occident
May	8	Modern Art in India
May	15	Review
May	22	Special Interpretation

CHILDREN'S ART TALKS

Arts of Italy

Saturday and Sunday Afternoons at 2:00 and 3:00 o'clock

Oct.	5–6	A Charming Hill Town, Orvieto
Oct.	12–13	Perugia and its Painter, Perugino
Oct.	19–20	A Mediaeval Town, Siena
Oct.	26–27	One Town with a Leaning Tower
Nov.	2–3	A Return to the City of Flowers
Nov.	9–10	Ravenna, a Jewel Box of Italy
Nov.	16–17	Artists Who Went to Padua
Nov.	23–24	San Marco of Venice
Nov.–Dec.	30–1	A Doge and His Palace
Dec.	7–8	The Vivarini Family
Dec.	14–15	Madonnas by Carlo Crivelli
Dec.	21–22	The Christmas Story in Italian Art
Jan.	4–5	A Painter Who Became a Knight
Jan.	11–12	Giovanni Bellini, Beloved Painter of Venice
Jan.	18–19	St. Ursula's Legend Told by Carpaccio
Jan.	25–26	Antonello da Messina
Feb.	1–2	Lovable Lorenzo Lotto
Feb.	8–9	Song-like Pictures of Giorgione
Feb.	15–16	Tiziano da Cadore
Feb.	22–23	Titian, the Mighty Colorist
Feb.–Mar.	29–1	The Painter Palma Vecchio
Mar.	7–8	Bordone, Who Painted a Fisherman
Mar.	14–15	Moroni, Who Painted a Tailor
Mar.	21–22	The Feasts of Paolo Veronese
Mar.	28–29	Tintoretto, "The Little Dyer"
Apr.	4–5	Aldus and the Printing Press
Apr.	11–12	Venetian Glass of Murano
Apr.	18–19	Tiepolo, Painter of Richness
Apr.	25–26	Two Painters of Venetian Lagoons
May	2–3	Farewell to Venice

DAILY SCHEDULE OF ACTIVITIES

SUNDAYS:	2:00 P.M.	Art Talk for Children
	2:30 P.M.	Motion Pictures for Children
	3:00 P.M.	Concert for Adults
		Children's Museum Guild
		Art Talk for Children
	3:30 P.M.	Motion Pictures for Children
MONDAYS:	4:00 P.M.	Art Appreciation for Adults
TUESDAYS:	10:30 A.M.	Fundamentals of Music for Adults
	2:30 P.M.	Advanced Painting
	2:45 P.M.	Second Year Color and Design
	4:00 P.M.	Clothing Appreciation
		Methods for Art Teachers
	7:00 P.M.	First and Second Year Color and Design
		Lettering
		Home Furnishing
		Industrial Design
	8:30 P.M.	Fundamentals of Music for Adults
WEDNESDAYS:	2:45 P.M.	First Year Color and Design
		First and Second Year Sketching from the Model
		Home Furnishing
THURSDAYS:	2:45 P.M.	Composition in Color
		Decorative Drawing
	7:00 P.M.	Art History—Contemporary Art
		First Year Poster
		Decorative Drawing
		Second Year Lettering
	7:30 P.M.	Department Store Class
	8:30 P.M.	Travel Talks
FRIDAYS:	10:00 A.M.	Composition in Photography
	2:45 P.M.	Graphic Advertising
		Fashion Drawing
	4:00 P.M.	Arts of the Orient
SATURDAYS:	9:00 A.M.	Primary Art Class
		Children's First, Second, Third, Fourth and Fifth Year Color, Design and Drawing
		Art Talk for Selected Pupils
		Music Appreciation for Advanced Children
	10:00 A.M.	Music Appreciation for Intermediate Children
		Creative Music for Children
	11:00 A.M.	First Year Music Appreciation for Children
	11:15 A.M.	Children's First and Second Year Color, Design and Drawing
	2:00 P.M.	Children's First, Second and Third Year Color, Design and Drawing
		Art Talk for Children
	2:30 P.M.	Motion Pictures for Children
	3:00 P.M.	Children's Museum Guild
		Art Talk for Children
	3:30 P.M.	Motion Pictures for Children